

*No 200.*

*Sept. Jan. 11. 1855*

*Stayman & Brother  
New York*

*Mrs Henry Coggeshall*

THE

# CHURCH PORCH

A  
Madrigal

After the Style of the

Sixteenth Century

Words by

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Music by

F. NICHOLLS CROUCH.

38¢ net

PHILADELPHIA

Published by STAYMAN & BROTHERS 210 Chestnut St.  
New York WHALL & SON Boston OLIVER DITSON

Entered according to act of Congress, in 1855, by Stayman & Brother in the Clerk's Office of the District Court of the Southern District of New York.

# THE CHURCH PORCH

Vivace  
ma non  
troppo

1st Verse. Although! I en - ter not, Yet round a - bout the

2nd Verse. My la - dy comes at last, Timid, and stepping

spot, Some - times I ho - ver, Some - times I

fast, And hast - 'ning thith - er, hast - 'ning

pp Ped dol

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Vivace ma non troppo'. The key signature has two sharps (F# and C#). The introduction features a lively melody in the right hand and a supporting bass line in the left hand. The first verse is sung by a male voice (indicated by a treble clef) and the second verse by a female voice (indicated by a soprano clef). The piano accompaniment continues throughout, with dynamic markings like 'mf' and 'pp' (pianissimo) and a 'Ped' (pedal) instruction. The score ends with a final chord in the piano part.

1 ho - ver, And at the sa - cred gate, With long - ing eyes I  
2 thith - er, With mod - est eyes down - east, She comes, she's here, she's

*pp* *colla voce*

1 wait Ex - pect - ant of her, Ex - pect - ant  
2 past, May Heav'n go with her, May Heav'n go

*mf* *con anima.*

1 of her! Ex - pect - ant of her! The mins - ter bell tolls  
2 with her, May Heav'n go with her, Kneel un - dis - turb'd fair

*listesso tempo*

1 out, A - bove the ci - ty's rott, And noise and  
 2 saint, Pour out your praise or plaint, Meek - ly and

*sf* *mf*

*smorzando*

1 humming, And noise and humming, They've stopp'd the chim - ing  
 2 du - ly, Meek - ly and du - ly, I will not en - ter

*Perdendosi* *tempo 12* *mf*

*fp* *Ped* *ad lib.*

1 Bell, I hear the or - gans swell, She's  
 2 there, To sul - ly your pure Pray'r, With

*mf* *mf*

Church Porch



1 coming, she's coming, she's coming, Ah! my la - dy's coming! Ah!

2 thoughts un - ru - ly, With thoughts un - ru - ly, With

*con anima*

1 my la - dy's coming, She's coming, she's coming, she's

2 thoughts un - ru - ly, With thoughts, with thoughts, un -

1 coming, She's coming, My la - dy's com - ing,

2 ru - ly, With thoughts, With thoughts, un - ru - ly.

*colla voce*

*pp*

Syn: ad lib:

mf sf

Supplicazione

mf

But suf - fer me to pace, Round the for - bid - den

sf pp

place, Ling - 'ring a min - ute, Ling 'ring - a

pp dol

mf

min - ute, Like out - cast spirits who wait, And see through Heavns

Ped

gate, An - gels with in it, An - gels with

in it, An - gels with in it, An - gels with

in it, An - gels with in it, tempo 16

ad lib

The musical score is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into five systems. The first system shows the voice entering with the lyrics 'gate, An - gels with in it, An - gels with'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The second system continues the vocal line with 'in it, An - gels with in it, An - gels with'. The piano part includes a 'Ped' (pedal) marking. The third system has the voice singing 'in it, An - gels with in it, tempo 16'. The piano part has an 'ad lib' (ad libitum) marking. The fourth system shows the voice singing 'in it, An - gels with in it, tempo 16'. The piano part continues with a more active, rhythmic accompaniment. The fifth system shows the voice singing 'in it, An - gels with in it, tempo 16'. The piano part concludes with a final chord and a double bar line.